

# THE LUTE.

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## THE MUSICAL SEASON.

THE directors of the Crystal Palace have completed their arrangements for the Handel Festival to be held in the last week of the forthcoming June. On Monday, the 25th, the *Messiah*; on Wednesday, the 27th, a selection from Handel's works; on Friday, the 29th, *Israel in Egypt*, will be performed, under the direction of Mr. August Manns, whose ability to command an orchestra of four thousand executants has aforetime been triumphantly tested. The principal singers announced are Mesdames Albani, Nordica, Valleria, Patey, Trebelli, and Miss Marriott; Messrs. Lloyd, McGuckin, Bridson, Brereton, and Santley, the organists being Messrs. Best and Eyre.

At the third Philharmonic Concert of the season, to be held on the 19th inst., M. Widor will personally introduce to an English audience some of his own compositions. Dvorák's symphony in E flat will on that occasion be given for the first time in England.

RICHTER CONCERTS.—The first of a series of nine concerts will take place on Monday evening, May 7th, when the band, heretofore excellent, will doubtless show by still higher manifestations of skill, that Richter does not take the word "finality" as his motto. But if the band give signs of progress, how much more readily will improvement be recognised in the chorus. Strengthened by members of the disbanded Leslie Society, with other efficient amateurs, the choir, we have reason to believe, will satisfactorily meet the enormously heavy demands upon the human voice made by Beethoven's *Grand Mass* in D.

ROYAL ALBERT HALL.—The managers announce a series of Saturday afternoon concerts at cheap prices.

MADAME SEMBRICH visits London this season, and will give during her stay two concerts at St. James's Hall.

MADAME CHRISTINE NILSSON announces two farewell concerts, to be given at the Royal Albert Hall, on Thursday, the 31st of May, and Wednesday, the 20th of June, under the management of Mr. Kuhe.

SARASATE's orchestral concerts at St. James's Hall will be held on the 5th, 19th, 26th of May, and the 2nd of June. Conductor, Mr. W. G. Cusins.

ROYAL ITALIAN OPERA.—It is reported that Mr. Augustus Harris intends to call upon amateurs for assistance in the choruses of *Lohengrin*, *Huguenots*, and other operas of that class. Why not widen the application so as to include instrumentalists? He would not, for that matter, ask for soloists in vain, even though he wished for a thousand. It will soon come to pass that amateurs will be seen everywhere in the concert-room or theatre, except amongst the audience.

## CURRENT NOTES.

THE marriage of Miss Mary Davies and Mr. William Cadwaladr Davies was solemnised at Tolmers Square Church, on Thursday, the 22nd ult., the officiating minister being the Rev. David Charles Davies, of Bangor, who conducted the service, partly in Welsh, and partly in English, in a very impressive manner. The church was crowded by a congregation assembled to witness the interesting ceremony, amongst whom were to be seen many friends who had watched, with ever-increasing approval, the lady's public career from its commencement to the present hour of honourable popularity. A large number of vocal artists availed themselves of this opportunity of paying respect to one who has, in every way, proved

herself a worthy member of their profession. Four of its younger members sang, during the service, Sterndale Bennett's quartet, "God is a Spirit," and all joined in the Marriage Hymn, "O love divine and golden" (Wesley). Although there were fewer voices exercised in the Welsh hymn, "Adriog 'nghymdeithas y Tâd" (Alaw Gymreig), there was no perceptible diminution of power, as the act of singing in their own beloved language excited, more than ordinarily, the enthusiasm of the Welsh folk present. To the strains of Mendelssohn's *Wedding March*, the happy pair left the church, carrying with them the good wishes of the entire congregation.

MR. AND MRS. EDWARD LLOYD will leave for the United States by the Cunard steamer *Etruria*, on Saturday, the 28th inst. Our leading tenor, whom we are very loth to part with in the midst of the London season, is engaged to sing at a musical festival at Cincinnati, commencing on the 22nd of May. The programme contains Mendelssohn's *St. Paul*, Dvorák's *Spectre's Bride*, Rubenstein's *Paradise Lost*, excerpts from Wagner's works, and a miscellaneous selection. According to Mr. Lloyd's arrangements he will return to London in time to take part in the Austin Testimonial concert on the 13th of June.

MR. N. VERT accompanies Mr. Lloyd, and we trust that during his visit to America the enterprising manager will effect a definite arrangement in respect of Josef Hofmann's early return to England.

APROPPOS of musical prodigies, a Master Otto Hegner, a pianist of eleven years, appeared at the Princes' Hall, on Wednesday, the 22nd ult., and met with a most decided success.

ON Sunday mornings in Lent an unaccompanied mass, composed by Mr. Charles Santley, was sung by the excellent choir of St. Joseph's Retreat, Highgate. The music, besides being eminently vocal, is fervent in expression of religious feeling. We understand Mr. Santley has written three works of this kind, which we hope to have an opportunity of reviewing early in the future.

AT the invitation concert given by Mr. W. H. Cummings in the Princes' Hall, on the afternoon of the 13th ult., a newly invented, or more correctly speaking a recently perfected instrument called the Clavi-Harp was introduced to the London public. The idea of applying a key-board to the harp originated with the grandfather of the present M. Dietz, of Brussels, whose ingenuity and perseverance have brought about the full realisation of the design. Although of a hybrid form, partaking equally of the harp and piano, the Clavi-Harp is in structure and appearance both light and elegant. Instead of being struck in hammer fashion the "strings" are plucked as with a plectrum by a part of the mechanism termed a "finger." In the higher register the tone is similar to that produced by an Erard harp, while in the lower octaves the quality is something more metallic. The capacities of the instrument were revealed to the large and gratified audience by a very able executant, Mlle. Eugénie Dratz.

THE Stratford Musical Festival was held in the Town Hall on the mornings and evenings of the 10th, 12th, and 13th of March. In the vocal and instrumental competitions that took place Dr. J. F. Bridge, Mr. J. F. Barnett, Mr. J. T. Carrodus, and Signor Alberto Randegger acted as adjudicators.

It is pleasant to hear of the success which in Germany has attended performances of Professor Villiers Stanford's *Irish Symphony*; and the pleasure comes altogether as a surprise, since no one could have anticipated that a work of that kind composed in this country would be held in such high estimation by a people not prone to indulge in thoughtless generosity where music is concerned. What the influences were which so agreeably affected a race claiming the symphony as their own artistic offspring, cannot here be traced. It is hard to decide whether they regarded the imitation, evident in every line of the plan, and every turn of the development, as a flattering compliment paid to their own greatness, or whether they really discovered merits so irresistible as to disarm long-standing prejudice. It might not, perhaps, be wide of the mark to say that the melody abounding in the *Irish Symphony* was the force that led captive the ear of musicians in Fatherland. The "hop-jig" reproduced by Mr. Stanford must have been to listeners weary of exhibitions of constructive skill as refreshing as dew upon thirsty ground. Had the stirring tune, however, been presented in its natural state, as heard at revels in the old country, it is possible the scholarly Germans would have given as much heed to it as to the whistling wind; but finding it to be material used in the rearing of a musical fabric in accordance with their own rules, they did not hesitate to place upon the tune the *cachet* by which it is admitted into classic precincts. It is unfortunate, however, that there are critics amongst us who are quite unable to join in the encomiums so freely bestowed by foreign musical friends. The objection those *connoisseurs* offer is that the subjects fail in their eyes to meet the exacting requirements of a symphony. They contend that tuneful familiarity is no qualification for classical treatment, and that the airs selected and reproduced by Professor Villiers Stanford would have been more appropriately placed had he availed himself of the freedom which the fantasia affords.

At a time like the present when a dearth of melody prevails throughout the world of music, it seems after all necessary to fall back upon the stock of tunes stored up for us by predecessors. To the ballad makers of a past age the young composer of highest aim must needs resort for subjects wherewith to build up works of magnitude. As those authors were by their learned contemporaries looked upon as uncultured spinners of tune, and unworthy of serious consideration, it does appear strange that he, the proud master of counterpoint, should condescend to pick for use some scraps from the heap of themes accumulated. Seeing this, it is to be regretted that the severely trained musician still holds in low estimation the mere song writer of his day and generation, for may not the despised one be at the present moment engaged in originating melodies destined to be pressed into the service of some highly exalted composer of the future.

WERE there any doubt as to the English being a song-loving people, it would be removed by making a passing reference to the Ballad Concerts which, for so many years, have been held in St. James's Hall with uninterrupted success. At the fourteenth and last performance of the season, given on Wednesday afternoon, the 14th ult., there was not the least sign of any diminution of interest upon the part of the audience. For the period of twenty-two years the founder, Mr. John Boosey, has furnished the public with an entertainment suited to their taste and worthy of their support. It would be impossible for criticism to point to a programme containing any piece, or line of a doubtful character, while the bulk of the songs are healthy and pure expressions of English sentiment. To his large repertory of old music, the concert giver has from time to time added new ballads, many of which have become favourites with the public. For their interpretation, vocalists have been engaged whose popularity has in many cases been seen to rest upon high artistic achievements.

A FEW yards south-east of that ancient hostelry of Camden Town, yclept "The Mother Red Cap," there is a grave-yard which people generally pass by without the least concern. No sign is there of earth-mounds, with flowers

strewn by loving hands, of tombs with marbles kept clean and bright, for all is overgrown with grass, left year by year to grow and rot. Walled in by dreary houses on three sides, the enclosure is never fully exposed to the direct rays of the sun, except at early morning. No wonder that strangers to its history go on their way without bestowing a thought upon the plot of ground so uninteresting. Yet a few there are who never fail to glance through the railings upon the "God's acre" so woefully neglected, for somewhere beneath the tangled grass the stone, bearing the honoured name of Dibdin, may be discovered. To the shame of musicians be it spoken that no "Old Mortality" amongst them has ever been known to repair thither to cleanse away the stains of winter, and re-cut the letters undergoing obliteration at the hand of time. Happily, in the immediate future, there will be no need of such an enthusiast, as the Society devoted to "Open spaces and recreation grounds" intends, so report says, to transform this dismal graveyard into a pleasant place wherein the old may rest and talk and the young make holiday.

FRÄULEIN MARIE SOLDAT, a violinist, appeared for the first time in England at a concert given last month by the Bach Choir in St. James's Hall. The work chosen for her *début* being Brahms's concerto for violin and orchestra.

PURCELL's music to *Dido and Æneas*, written more than two hundred years ago to exhibit the vocal accomplishments of young gentlewomen at a boarding-school in Leicester Fields, was performed with great success at the first concert this season of the Bach Choir.

GRAY's *Elegy*, as set to music by Mr. Cellier, was produced at the Princes' Hall on Wednesday afternoon, the 9th ult., by Mr. H. J. Leslie's operatic company, whose merits do not appear to the same advantage in the concert room as in the theatre.

MR. CHARLES WADE brought the series of concerts, given by him at the Princes' Hall, to a close on the 14th ult. It is not improbable that the withdrawal of permission to hold the meetings at the Grosvenor Gallery affected materially Mr. Wade's enterprise.

THE Ladies' Choir of the Guildhall School of Music introduced, at the Students' Concert held on Wednesday, the 14th ult., a cantata for female voices, entitled the *Minstrel Prince*, by Joseph Roeckel. However opinions may differ concerning its merits, there can be no dispute as to the advantages the work gained by being used as a medium for the manifestation of ability on the part of the highly-trained ladies' choir, under the direction of the principal, Mr. Weist Hill. Numbering close upon a hundred, the performers, by voices sweet and young, made an effect in the choral numbers that was really beautiful. The body of tone was at all times exceptionally good; while the observance of light and shade, with true expression of the several subjects, imparted diversity of colour and unwonted animation to the singing. Miss Nellie Levey, accompanying herself on the guitar, gave the music of the "Prince" in a very pleasant manner; the other soloists being Miss Everard, Miss Watling, Miss Mosley, Miss Snell, and Miss Swinfen; while the accompanists were Miss Davies and Mr. Beardwell. Previous to the cantata a duet from *Lucia di Lammermoor* (Donizetti) was sung by Miss Laura Brown and Mr. Ffrangeon Davies in a style that brought conviction to the large audience that these two pupils of the "School" are in possession of both voice and culture which must, if wisely used, bring them public favour. During the evening pieces were sung or played by Miss Courtney, Miss Tannahill, Miss Hurst, Miss Weddle, Miss Falkener, Mr. Greville, Mr. South, Mr. Drabble, Mr. Gritton, and Mr. Carr.

THE Popular Musical Union is pursuing its useful and beneficent course at the East-end of London with energy and success. Under their instructor and conductor, Mr. W. Henry Thomas, the members of the several classes were engaged on a selection of Irish music at the

Bermondsey Town Hall, on St. Patrick's day; on the 19th ult., they gave a performance of Handel's *Messiah* at St. Dunstan's Church, Stepney; on the 24th ult., a ballad concert was held at the Myddleton Hall, Islington; on the 26th ult., the *Messiah* was rendered at St. Jude's Church, Whitechapel; and the same oratorio was produced at the "People's Palace" on the evening of Good Friday.

To achieve undoubted success in any department of the musical art, is the lot of but a few. This, however, was the result of Signor Ciro Pinsuti's labours. Devoting himself chiefly to songs, he produced a large number, many of which are marked by a happy combination of Italian and English characteristics. His sudden death, at a moment when engaged in this work, is mourned by personal friends and regretted by the general public.

The pecuniary results of the series of "Symphony Concerts" held in St. James's Hall during the winter months, cannot be other than disappointing to the promoters and responsible committee. There is, indeed, cause for surprise as well as regret in the discouragement with which the enterprise has been met. Yet nothing within the range of the scheme has been withheld. The finest works of the great masters, Haydn, Mozart, and Beethoven, were brought forward, but admirers of classic authors kept away; the showiest examples of the school represented by Liszt were performed to rows of empty benches; a symphony by Wagner never before heard in this country failed to attract his ardent followers, and even those compositions which illustrate his highest genius drew, strange to say, but few listeners; while the latest specimen of Brahms's orchestral skill was played to a still smaller audience. Vocal music was introduced to little purpose, and solos by renowned instrumentalists were equally unregarded. Such an attitude on the part of the London public is, to say the least, very discreditable. Without heeding the vagaries of amateurs, we cannot but regret the non-attendance of our young musical students. They have lost much by their neglect. For, by listening to Mr. Henschel's performances, and by perusing at the same moment Mr. Joseph Bennett's "Historical and Analytical Illustrations," they would have been in the way of gaining knowledge and experience not to be found in the class-room. Undeterred by monetary losses the directors have determined upon continuing the Symphony Concerts next winter.

#### GLEANINGS.

**OVERWORK.**—A composer, prostrated in his youth by excessive study, saw in a vision his father, whose lips seemed to move to these words:—"The more you overwork the more wretched you make yourself, and the more wretched you are the harder you will have to struggle." Ever afterwards he avoided labour unduly prolonged, conscious that it would deaden those finer sensibilities which must be relied on for inspiration.

**A MERRY FOLK.**—Every child in Bohemia must study music. The law enacting this is old; it was once repealed, but is now in force again. The Slavs all love music. They may work all day in the fields, but they are always singing. How they love the dance, too! On Sunday, when church is over, they begin their music and dancing. Each village has its own band of eight or ten musicians. I belonged to ours as soon as I could fiddle a bit.—*Dvorák's Autobiography.*

**ENGLAND SHUNNED.**—German singers are flocking to the United States on account of the vast sums of money they can so easily make here.—*Boston Record.*

**A QUIET YOUTH.**—When Liszt was a young man, he practised on what is called a "dumb piano." It is said that Liszt had then a great many friends. Even his next door neighbours spoke well of him.

**A ROMANCE.**—Carl Formes is writing his "Reminiscences."

**OLD ACQUAINTANCES DRESSED ANEW.**—A musical setting of *Don César de Bazan*, by M. Lischini is shortly to be brought out at St. Petersburg. Founded upon Moore's poem an opera, entitled *Gli adorati del Sole*, has lately been written by Angelo Balladeri.

**THE ADVERTISING ART.**—All singers and actors must at least once in their life have their jewellery stolen.

**LUNGS v. THROAT.**—A singer who was asked by a Berlin manager to perform Zerlina in *Don Giovanni* said, "You offend me, sir. Such parts I leave to my canary bird."

**BUYING A FIDDLE.**—"What will you take for your fiddle?" enquired a well-dressed man of a ragged urchin, collecting halfpence at a tavern bar for playing outside. "Tis my father's," replied the boy. "Leave it here while you go home to ask if he will part with it. Tell him I will give twenty pounds for it." After waiting some time the would-be purchaser requested the landlord to detain the lad while he visited a sick relative in the neighbourhood. "I will willingly pay a hundred pounds," said he on leaving, "for the instrument is a Cremona of priceless value." This so excited the landlord's cupidity that he was determined, in the absence of his customer, to strike a bargain for himself. The boy with tears at parting with his fiddle, took reluctantly the twenty pounds. In a few hours the landlord discovered that he had been entrapped into buying a Cremona valued at three shillings and sixpence.

#### REVIEWS.

##### MASTERS AND CO.

*The Italian Registers.* By Frederick Helmore.

To keep before the attention both of scholar and master the value of the old Italian method of acquiring the art of vocalization, was evidently the aim Mr. Helmore had in view when writing this treatise. He discusses the subject as one convinced, by long experience, of the truth of his statements, and describes in a satisfying manner the three "registers," the *voce di petto* (chest voice), *voce di gola* (middle voice), and the *voce di testa* (head voice). Whilst pointing out the differences of character to be noted in these parts of the human voice, and the means supplied by nature for the production of these varied tones, the writer gives the best of directions how to blend these several "registers." Few singers are so happily endowed as to have a vocal organ without any perceptible break, while with many the gaps are wide and awkward. To join one section with the other, by strengthening the tone here, and by modifying the power there, is the work left to art alone. When nature has not given a perfect scale art may with effect be called in to bridge over the interval and conceal the flaw. To reach this desirable end, Mr. Helmore insists upon the daily practice of vocalization, that is, the singing of exercises to the Italian vowel A. At the same time he properly reminds the teacher that other vowels should be resorted to in several cases, that while the voice of close production needs as a corrective the use of the open vowel A, the open voice, on the other hand, demands to some extent a closer vowel for its exercise, lest the tones partake of that objectionable quality known to the Italians as the *voce bianca*, the white voice. There is no doubt that many fine voices are ruined by an immoderate use of the vowel A upon the weak notes, or joints, of an extensive compass. Italians of highest repute employ not only solfeggi, but all the vowels unaided by any initial consonant. Those now living who heard "Jupiter" Lablache in Fioravanti's *Singing lesson* cannot have forgotten with what ease and beauty he sang the scales and florid passages to the several vowels. At some length Mr. Helmore describes the mechanism by which nature produces the three "registers," the muscles and cartilages brought into play in the emission of vocal sounds, and contends at the same time that the method of teaching advocated by him is founded upon physiological facts, as well as upon the experience of illustrious Italians. Whilst calling in the



aid of physiology to support his system he sternly resents the intrusion of the Doctor into the class-room of the music master. Here Mr. Helmore has with him all sensible people. No practical man would reject the services of a teacher of solfeggi because he was not learned in anatomy nor an adept in the use of the laryngoscope. The work under notice is likely to prove of good service, but had Mr. Helmore omitted all irrelevant matter, and arranged his ideas in a consecutive form, the value of the treatise would have been greatly enhanced.

ENOCH AND SONS.

*The Choir Immortal.* Words by Whyte Melville. Music by Paul Rodney.

FROM Whyte Melville's poem, "Soul Music," these verses of tender sentiment have been selected for musical treatment, which, unluckily, do not contain within the limits of the lines the name of the subject, *The Choir Immortal*, save by a pronoun standing without an antecedent. To make the song intelligible, the singer must announce beforehand the title, otherwise the listener without a copy cannot find any clue to the meaning of the words. Had the composer, by the way, set the title to a monotone quaintly harmonised, he would, at least, have scored with musicians as an originator of a special method. However that may be, it should in justice be said that Mr. Rodney has expressed the words in a melody simple in form and true in spirit.

*The Snowclad Mountains.* Words by Frank Stone-Music by Paul Rodney.

THE composer had in this case to illustrate, by the resources of his art, a story, provided by Mr. Stone, of a brave and gentle lad, who, attempting to journey in company with older and stronger travellers, perished miserably in the snow. The touching incident is narrated in a clear and direct manner, and the music with which it is associated is correspondingly free and natural.

*Rigolo.* Polka, by Francis Bradsell.

WITHOUT attempting to startle by any departure from conventional strains, the composer has produced a work which will, on account of strongly marked rhythms, be acceptable to dancers.

*Les Gendarmes.* Polka-March for the pianoforte. By D'Auvergne Barnard.

To youthful players this composition supplies a leading theme of an attractive nature, with a subject in the trio made pleasant by force of contrast.

FRANCIS BROS. AND DAY.

*Somebody's Sweetheart.* Waltz. By P. Rowe.

PHRASES of a vocal character with themes of a lighter kind are the materials out of which the composer has framed a waltz of a familiar pattern.

BEARE AND SON.

*As I Lay a-Thynkyng.* Words by Thomas Ingoldsby. Music by Edward Elgar.

OF these, the last lines of Ingoldsby, it may be truly said *Finis coronat opus*. The dainty words cast in ancient mould express in most touching manner the exquisite sentiments of the subject. Quaintness of diction seems here to stand for the humour of former days which he had embodied in marvellous rhymes. Ingoldsby's muse—the Birde of the poem—glows at this sad time with radiance shed by life's sinking sun. Mr. Elgar has brought to his self-imposed task necessary qualifications, to wit, sound musicianship, which is seen in skill of construction with beauty of harmony, and ability to weave a melody not unworthy of the poet's theme.

## CONCERTS.

POPULAR CONCERTS.—The last of the series was held on Monday evening, the 26th ult. Executants, Madame Schumann, Madame Norman-Néruda, Mdle. Janotha, Miss Fanny Davies, MM. Joachim, Ries, Straus, Gibson, Howell, and Piatti. Vocalist, Miss Lehmann. Accompanist, Mr. Sidney Naylor.

PHILHARMONIC SOCIETY.—On Thursday evening, the 22nd ult., M. Tschaiowsky, the Russian composer, made his first appearance in England, when he directed the performance of his *Serenade for stringed instruments*, and the finale of his third orchestral Suite. M. Ondrické played the solo in Mendelssohn's Violin Concerto; the vocalist being Miss Eleanor Rees.

CRYSTAL PALACE.—Mr. F. Corder's *Minstrel Curse* was produced on Saturday afternoon, the 10th ult., the reciter being Mr. Fry. Conductor, Mr. August Manns.

ROYAL ALBERT HALL CHORAL SOCIETY.—Verdi's *Requiem Mass* was given on the 8th ult.; the soloists were Madame Nordica, Miss Anna Williams, Madame Cole, Messrs. Lloyd and Bridson. Conductor, Mr. Barnby.

NOVELLO'S ORATORIO CONCERTS.—Under the direction of the composer, Dr. Mackenzie, the *Rose of Sharon* was produced on the 13th ult., the principal singers being Madame Nordica, Miss Glenn, Mr. Lloyd, and Mr. Santley. On Wednesday, the 28th ult., Gounod's *Redemption* was the work announced for interpretation. Vocalists, Mdle. Trebelli, Madame Patey, Mr. Lloyd, Mr. Plunkett Green, and Mr. Santley. Conductor, Dr. Mackenzie.

SACRED HARMONIC SOCIETY.—Cowen's oratorio, *Ruth*, was selected for performance on Tuesday evening, the 27th ult., the soloists announced being Miss Anna Williams, Miss Larkcom, Miss Glenn, Mr. Lloyd, and Mr. Mills. Conductor, Mr. Cowen.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.—At the Shoreditch Town Hall, Schumann's *Paradise and the Peri* was produced. Vocalists, Mrs. Hutchinson, Miss Glenn, and Mr. Bridson. Conductor, Mr. Prout.

WESTMINSTER ORCHESTRAL SOCIETY.—At the first concert of the present season, held in the Westminster Town Hall, Dr. Bridge conducted his overture, *Morte d'Arthur*; Mr. Macpherson brought forward the first movement of a new symphony; and Mr. John Francis Barnett directed the band in his pianoforte Concerto in D minor, the solo being in the hands of his sister, Miss Emma Barnett.

ST. PATRICK'S DAY CONCERTS.—At the Albert Hall an entertainment, consisting mainly of Irish songs, was given. The several pieces were interpreted by Miss Nikitá, Madame Patey, Miss Winifred Parker, Mr. Sims Reeves, Mr. Iver M'Kay, and Mr. Barrington Foote. Mr. Carter's choir, and the band of the Scots Guards, also assisted. Conductor, Mr. Carter.—In St. James's Hall, at the same hour, a programme of a similar kind was performed by Miss Lehmann, Miss Flinn, Madame Sterling, Mr. Lloyd, Mr. Henderson, and Mr. Santley, assisted by Miss Meason, Miss Mullen, Miss Francis, and Mr. Clifford.

GOOD FRIDAY CONCERTS.—For the afternoon, the directors of the Crystal Palace announced a sacred concert, held in the central transept; the artists engaged were Madame Nordica, Miss Anna Williams, Madame Patey, Mr. Lloyd, Mr. Piercy, and Mr. Barrington Foote. Conductor, Mr. August Manns. For the evening, Handel's *Messiah* was the work selected by the directors of the Royal Albert Hall Choral Society. Conductor, Mr. Barnby. At St. James's Hall, Rossini's *Stabat Mater*, and a selection of pieces of a sacred character, were announced by Mr. Ambrose Austin, the principal singers being Mrs. Hutchinson, Miss Fussell, Miss Frances Harrison, Madame Patey, Mr. Edward Lloyd, Mr. Henry Pyatt, and Mr. Santley.

## TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.

"LUTE". No 64.

PRICE 3d

# "IF I GO NOT AWAY."

## Anthem

(ST. JOHN'S GOS: XIV, verse 16.)

BY ALFRED J. CALDICOTT.

LONDON:

PATEY & WILLIS, 44, Gt MARLBOROUGH ST., W.

ANDANTE.  $\text{♩} = 100$

Bass or  
Baritone Solo.

Accomp:

If I go not, go not a-way The

Com-fort-er will not come..... But if I de-part I will

send Him, will send Him un - - to you .....



P & W. 1298.





Him Will send Him un - to you  
 -queath'd with us to dwell  
 -queath'd with us to dwell  
 -queath'd with us to dwell  
 -queath'd with us to dwell

*Ritard:*  
*Ritard:*  
*Ritard:*  
*Ritard:*  
*Ritard:*

*a Tempo*

**TENOR SOLO**  
(or Soprano)

(or Soprano)

*Ritard:* I will not leave you, leave you

This musical score is for a vocal and piano piece. The vocal line, marked '(or Soprano)', begins with a whole rest for two measures, then enters with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The piano accompaniment starts with a right hand of quarter notes G4, A4, B4, A4 and a left hand of quarter notes G3, A3, B3, A3. The tempo marking '*Ritard:*' appears above the piano part. The vocal line continues with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The piano accompaniment continues with the right hand playing quarter notes G4, A4, B4, A4 and the left hand playing quarter notes G3, A3, B3, A3. The piece concludes with a final chord of G4, A4, B4, A4 in the right hand and G3, A3, B3, A3 in the left hand.

Com-fort-less, I will not leave you, leave you com-fort-less,



I will come, will come to you,..... I will come will

come to you..... And not leave you com - fort - less.....

## CHORUS.

## TREBLE

*p* I will not leave you, leave you com-fort-less, I will not *cres:*

## ALTO

*p* I will not leave you, leave you com-fort-less, I will not *cres:*

## TENOR

*p* I will not leave you, leave you com-fort-less, I will not *cres:*

## BASS

*p* I will not leave you com - fort - less,



will  
leave you leave you com-fort-less, I will come will  
leave you leave you com-fort-less, I will come will  
leave you leave you com-fort-less, I will come will  
I will not leave you com-fort-less, will

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, with lyrics: "leave you leave you com-fort-less, I will come will". The bottom staff is the piano accompaniment, also in G major, with lyrics: "I will not leave you com-fort-less, will".

not  
come to you..... I will come, will come to you.....  
not  
come to you..... I will come, will come to you.....  
not  
come to you..... I will come, will come to you.....  
come to you..... will come to you.....

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, with lyrics: "come to you..... I will come, will come to you.....". The bottom staff is the piano accompaniment, also in G major, with lyrics: "come to you..... will come to you.....".

*Ritard*

And not leave you com - fort - less.

And not leave you com - fort - less.

And not leave you com - fort - less.

And not leave you com - fort - less.

And not leave you com - fort - less.

*Ritard*

**MAESTOSO**  $\text{♩} = 80$

To Thee O com - fort - er Di-vine, For

To Thee O com - fort - er Di-vine, For

To Thee O com - fort - er Di-vine, For

To Thee O com - fort - er Di-vine, For

To Thee O com - fort - er Di-vine, For

**MAESTOSO**  $\text{♩} = 80$

all Thy grace and pow'r be-nign

all Thy grace and pow'r be-nign

all Thy grace and pow'r be-nign

all Thy grace and pow'r be-nign, Sing we

Al - le-lu-ia, Al-le-

*gives ad lib*

Sing we

Sing we Al - le - lu - ia Al - le -

Al - le - lu - ia Sing sing we Al - le -

- lu - - ia Sing we Al - le -

Al - le - lu - ia Sing we Al - le - lu - ia Al - le -

- lu - - ia Sing we Al - le - lu - ia Al - le -

- lu - - ia Sing we Al - le - lu - ia Al - le -

- lu - - ia Sing we Al - le - lu - ia Al - le -

- lu - - ia; To Thee who art with God the Son Sing we

- lu - - ia; To Thee who art with God the Son Sing we

- lu - - ia; To Thee who art with God the Son Sing we

- lu - - ia; To Thee who art with God the Son Sing we

Al - le - lu - ia Sing we Al - - - le lu - ia, And

Al - le - lu - ia Sing we Al - - - le - - lu - ia, And

Al - le - lu - ia Sing we Al - - le - - lu - ia, And

Al - le - lu - ia Sing we Al - - le - - lu - ia, And

God the Fa - ther ev - er One Sing we

God the Fa - ther ev - er One Sing we

God the Fa - ther ev - er One Sing we

God the Fa - ther ev - er One Sing we

Al - - - le - lu - ia Al - le - lu - - - ia.

Al - - le - - lu - ia Al - le - lu - - - ia.

Al - - le - - lu - ia Al - le - lu - - - ia.

Al - - le - - lu - ia Al - le - lu - - - ia.